

AMERICAN ART NEWS.



Vol. III. No. 72.

NEW YORK, MARCH 25th, 1905.

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EXHIBITIONS.

American Art Galleries.—David H. King, Jr.'s collection of paintings, March 24-31.

Astor Library Building.—Colored plates from H. T. Trigg's Formal Gardens in England and Scotland.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Portraits of the 17th and 18th centuries.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Clausen Galleries.—Paintings by Hamilton Easter Field, through March 25; by Albert L. Groll, through April 1, and by George Inness, Jr., through April 1. Paintings by Gifford and Reynolds Beal, March 27 to April 8.

Durand-Ruel Galleries.—Paintings by Alfred Sisley and Jongkind and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early American portraits.

Fifth Avenue Art Galleries.—Brandus collection of paintings, March 25 to 29.

Fine Arts Gallery.—Society of American Artists, March 25, through April.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Kelekian Galleries.—Ancient Babylonian and Persian potteries, Greek glass, intaglios, etc.

Klackner Gallery.—Special exhibition of water colors by George Elbert Burr, February 20 to March 18.

Knoedler Galleries.—Exhibition of rare water colors. 18th century mezzotints. Fine paintings.

Lanthier's Old Curiosity Shop.—Antique and modern jewelry and silver.

Lenox Library Building.—Exhibition of British mezzotints.

McClees Galleries, Philadelphia.—40 paintings by William M. Chase, open through March.

Montross Gallery.—Ten American Painters annual exhibition, March 25 to April 13.

National Arts Club.—American Water-Color Society, March 8-27.

Oehme Galleries.—Paintings and water colors.

Pratt Institute (Brooklyn).—Paintings by Walter Shirlaw, March 13 to April 1.

Rohlf's Art Galleries.—Highest Grade American Art.

Schaus Gallery.—Fine modern Foreign and American paintings.

Vose Galleries, Boston.—Exhibition of important representative canvases by the late George Inness.

Wunderlich Galleries.—Early English mezzotints.

SALES.

American Art Association.—David H. King, Jr.'s collection of paintings, Thursday evening, March 31, at Mendelssohn Hall.

Ballroom of Waldorf-Astoria.—Sale by James P. Silo of the Brandus collection of pictures, Wednesday and Thursday evenings, March 29 and 30.

Thirteen American artists, among them John Sargent, will exhibit at the International Exhibition, which will open in Venice on April 22.

Last Sunday a private view of the exhibition of the New York Water-Color Club exhibition was held in London. It was well attended by artists, critics, and representatives of the fashionable world. Of the 100 pictures

casts, said to be the first sent to this country, and purchased by Robert Livingston, once United States Ambassador to France, was completely destroyed. The "Portrait of Mrs. Walley, of Boston," by Gilbert Stuart, an unfinished portrait by the same artist, "Fidelity" by Diaz, a storm scene by Achenbach, a portrait of Elliott by himself, a portrait of Trumbull by Twibell, and several paintings of the

ture "Night, Old Wyndham." The Julia A. Shaw memorial prize of \$300, for the most meritorious work in the exhibition by an American woman, to Charlotte B. Coman, for her "September Afternoon."

Varnishing day was on Thursday, and the reception, this year held in the afternoon, was yesterday. The exhibition which opens to-day will remain open through April.

The following letter has been sent out by the Society of American Artists:

New York, March 14, 1905.

At the conclusion of its task of selecting works for the twenty-seventh annual exhibition the Society of American Artists desires to make a public statement of its regret at its inability to show properly, or at all, many worthy works submitted to it. Of the more than fifteen hundred works submitted about one-half received, on the first ballot, a number of votes sufficient for admission, but the restricted space at the disposal of the Society necessitated a considerable reduction of this list on revision. Even now many accepted pictures will, in all probability, have to be returned from lack of space for their exhibition. The works submitted were of a higher average of merit than ever before, and came from all parts of the country, emphasizing the importance of New York as an art center. A building suitable for a united exhibition of the art societies of this city is greatly to be desired, but it is increasingly evident that the present galleries are inadequate to the needs of a single society, and that larger quarters are rapidly becoming indispensable.

HENRY PRELLWITZ,
Secretary.

The winner of the Shaw purchase prize of \$200, offered by Mr. Samuel T. Shaw at each yearly exhibition of the Salmagundi Club, was at last year's exhibition of oils, C. W. Hawthorne, and a dinner was given in his honor on Wednesday evening, March 15, by Mr. Shaw, whose custom it is to give a dinner to each of these artists whose pictures are purchased by him. He usually chooses a time when the walls of the club gallery are hung with the works of some exhibition. For this occasion those of the Black and White display, which opened to the press the following day, were in place. One special table is used for these dinners. Set in its top are squares and occasional oblong pieces of white cardboard, which are disclosed when the tablecloth is removed, and upon which the guests make sketches. The dinner card consists of a photograph of the winning picture, which each one of the guests at this dinner signs.

The annual exhibition of watercolors is now being held in Messrs. Agnew's Gallery, London. Noticeable among the exhibits are "On the Wharf Near Farnley" and "Easby Abbey," by Girtin, an early De Wint "The Stone Quarry," "Warkworth Castle," "Weathercote Cove," a remarkable study of tangled undergrowth and trees, "Folkestone," "The Black Dwarf," "Bellinzona" and some drawings by Turner; "Theodosia, Lady Monson," by D. Gardner,



THE SPANISH DANCER
By Robert Henri
At Society American Artists Exhibition

shown, the most admired were C. C. Cooper's "Philadelphia Sky-Scrapers," A. Herter's "Sorrows," W. L. Palmer's "Open Book," and A. L. Keller's "Finishing Touches." The exhibition will remain open until April 8.

Suydam collection, were damaged by the fire and water.

A fire in the second story of the National Academy of Design building, at One Hundred and Ninth Street and Amsterdam Avenue, wrecked one-half of the building last Saturday. The Lazarus collection of antique plaster casts, loaned the Academy by the Metropolitan Museum of Art, was badly scorched, and a historic collection of

The prizes for the twenty-seventh annual exhibition of the Society of American Artists were awarded last Saturday by the jury, as follows: The Carnegie prize of \$500, for the most meritorious oil painting in the exhibition, exclusive of portraits, and by an American artist, to Louis Loeb, for his picture entitled "Morning." The Webb prize of \$300, for the best landscape or marine by an American artist who has not previously received the prize, to Emil Carsen, for his pic-

IN THE ART SCHOOLS.

The work of Messrs. Nisbitt, Carlson, McCrum and Josephs, all League members, will be on exhibition at the Art League the first week in April.

At the annual members' meeting for the election of officers, held at the Art League on March 15, Mr. Fuller was elected president. Mr. Vaillant stated in his retiring speech that a business director would be appointed for the coming year; also classes would be added in artistic advertising and other branches of work of a more immediate commercial value to students. The treasurer reported a larger surplus than usual. Refreshments were served.

Mr. Leon Narcisse Gillette is giving a course of lectures on Architecture at the Art League on Thursday evenings. These lectures are free to the public and are helpful to art students, aside from those specially interested in architecture.

Mr. Howard Pyle, as he said in his lecture at the Art League on the 17th, regards the making of compositions of extreme importance in an art student's training. This is the principal feature in the work of his class at Wilmington. He considers the main-spring of a composition to be "mental projection," or the power to so project one's mind into the picture as to actually live it. This power is contributed to by the multiplied experience of mature years, and by reading. "No one," Mr. Pyle says, "requires as broad knowledge and wide reading as the pictorial artist of to-day." He teaches the necessity of elimination—that is, after a composition is once created the eliminations are more important than the additions; also, to truly use black and white one must have color in mind. Mr. Pyle was especially interested in the compositions of Hugo Ballin and Remington Schuyler; their work he considers to be of great promise.

The exhibition of the School of Applied Design, at 576 Fifth Avenue, closed last Saturday with a students' tea, arranged to take the place of the ball which had been originally planned. The Misses McCoy, Redding, Bradey, Daniels, Leonhard, Bucklin, Sawin, Waters, Shoemaker, Barnes, Trumbell, Sheehan and Post received. An attractive feature of the refreshment table was a large cake decorated with a palette and easel, surmounted by a wreath, the gift of Mrs. Janvier LeDuc. During the two weeks the exhibition was in progress it is estimated there was an attendance of over 5,000 people, indicating the interest shown in this, the most successful exhibition of the school.

The Finch School has moved to its new home, 61 East Seventy-seventh Street, where it has a large studio on the top floor, sufficient to accommodate its fifteen art classes. The classes are conducted by Miss Mary B. Horgan. Children from four years up are taught all branches of art and applied design. Drawing, modeling, pottery, leather work, basket-making, applique and embroidery are taught. The children make their own desk ornaments, such as inkstands in pottery, penwipers and notebooks in leather, scrapbaskets and bookmarks. There is a post-graduate class composed of girls who are preparing for serious study.

On Friday, April 7, a number of the students of the Pennsylvania Academy of Fine Arts will go to New York by special train to visit the art galleries, especially the Metropolitan. William M. Chase will accompany the party to point out the most noted pictures and help them in studying the famous paintings.

The Pratt Institute of Brooklyn has indulged in that sober second thought which brings wisdom, and has decided not to exhibit the so-called Linton statue of Aphrodite, better known as the "chocolate," or "cooked Venus." The excuse given for the change of mind on the part of the Pratt Institute is that the statue was retained so long at the National Arts Club that its display now would interfere with another exhibition, arranged for the Pratt Gallery next week.

In this connection mention must be made of what can only be called a white-washing circular letter, issued by the National Arts Club, and entitled "Report of the Art Committee to the Board of Governors of the Club." If the art committee and the club really think and believe as the circular states, that the exhibition of the statue and its public exploitation by interested parties has advanced, not hurt, the reputation of the club in the estimation of the art lovers of the city, it can only be said that "blessed are the ignorant." As a deceived husband or wife is generally the last person to be told by his acquaintances of his or her misfortune, it can only be assumed that the general indisposition to tell people disagreeable facts, has prevented art lovers, not members of the club, or even members themselves, from informing the club's art committee and governors, of the general public opinion regarding the matter.

ART PHOTOGRAPHY.

Falk, the well-known photographer, has an interesting collection of photographs in his gallery, No. 14 West Thirty-third Street, which includes the portraits of artists, men and women of the scientific and professional world, as well as those socially and artistically prominent.

Mr. Falk's long experience in photography has given him a quick eye and knowledge of artistic posing that have won high recognition for his pictorial work. His reproductions of paintings are of particular interest.

Photography now covers so broad a field that it no longer represents the mere reproduction of outline. The endeavor to infuse quality and depth and to add feeling to a photographic reproduction, now entails the careful study of posing and adjustment of light which can only be obtained by the skill of an experienced photographer, rather than as the result of chemicals and elaborate formulas.

Mr. Falk's studio is particularly well adapted to his work, indicating in detail his fine artistic sense. Among his interesting portraits are those of Mrs. Arthur Paget, valuable as being one of the last photographs of the well-known social leader, taken during her visit to America two years ago, previous to her serious accident; a fine portrait head of Ambassador Choate and one of Charles M. Schwab, the financier; a full length picture of Mrs. Clarence Mackay and a unique collection of portraits of representative people.

AROUND THE STUDIOS.

The first of the models for the four lions at the base of the monument to the late President McKinley, to be erected in Buffalo, has now been completed by the sculptor, A. Phimister Proctor. Sultan, the veteran lion of the Bronx Zoo, was used as a model.

Parker Mann, formerly of Rochester, studied at the Beaux Arts under Alex. Cabanel. After spending several years in Italy, Holland and England he returned to this country and made his home in Washington, where he became one of the founders of the Society of Artists, serving for six years as chairman of the executive committee. Mr. Mann's summers are spent at East Gloucester, where he finds most of the gray evening effects as they appear in the broad open marsh and woodland. His works have been recently shown at the National Academy, Pennsylvania Academy and the Boston Art Club.

Mary Catharine Wright, of No. 96 Fifth Avenue, during the autumn made many sketches about Springfield and along the Hudson, which sketches will reappear as backgrounds for atmospheric rose effects in her decorative panels. These effects are distinctive and individual. She continues her custom of opening an annual exhibition in Newport. Last week Miss Wright completed a folding screen which is soon to decorate the reception room of a well-known New York family.

William de L. Dodge has just finished several decorations for the Hotel Devon in West Fifty-fifth Street. A number of the canvases have been sent to the hotel and will be in position within a few weeks.

At present Mr. Dodge is painting a large decoration for the Union Exchange Bank. The canvas is forty-two feet long, the subject "Commerce." The central figure, representing Commerce, is a half-draped woman seated with a young boy on either side, one of whom is holding up to Commerce a winged Victory. The other holds a locomotive in his hand. The end figures represent Fortune, a woman, and Mining, a man. Both decorations show strength and great beauty of coloring.

Gustave Henry Mosler's studio at Colorado Springs is becoming a centre of art interest in that section. Mr. Mosler can hardly find time for the execution of his many orders. In addition to his figure pieces and landscapes he is painting several portraits, among them that of a recent Governor of Vermont, now at the Springs.

J. J. Shannon has recently completed a portrait of Mrs. Herbert Sears and her two children in Boston, and the picture has been sent to the Royal Academy exhibition in London. Mr. Shannon is now in Providence, R. I., executing many commissions.

Edward Gay, the well-known American landscape painter, has opened a studio at 25 East Thirty-first Street, where he is busy on several new pictures, before leaving for his country home in Mount Vernon.

Maurice Fromkes is at Atlantic City, where he will remain until Easter.

Daniel Chester French has just completed a bust of James Russel Lowell for Harvard University. The bust, which is about three feet high, will be cast in bronze and will occupy a place against the old Massachusetts building.

Mr. French is making four groups of figures for the new Custom House. The subjects represent the four continents, Europe, Asia, Africa and America. The groups will stand on low pedestals, two at either side of the entrance, the other two at either end of the building. This building, which is said to be the most important in point of architecture that America has known in many years, was designed by Cass Gilbert.

In Mr. French's studio may also be seen an equestrian statue of General Wm. Devens for the Court House in the City of Worcester, Mass. The statue will be the joint work of Mr. French and Edward C. Potter. Mr. Potter is modeling the horse. The work will be finished next winter.

Otto von Krumhaar has recently completed a three-quarter length portrait of President Roosevelt, which is said to be an excellent likeness. It is on exhibition in the Corcoran Gallery, Washington.

The landscapes and marines of the late Miss Marie à Becket are being gathered by her brother, Mr. John J. à Becket, for an early exhibit and sale. Aside from paintings in many of the best homes of the country, Miss à Becket left some two hundred and fifty canvases, which show the versatility of her brush. She was a painter of uneven power, much truth of perception and at times a vivid sense of color. Some critics assert that at her best Marie à Becket was unsurpassed by any American woman landscape painter.

In the heyday of her talent and vogue she had attractive studios at Boston, Bar Harbor, Augusta, Ga., and in Florida. In later years her studio was in the Sherwood, New York. Hers was the distinction of being Daubigny's only pupil. On his famous Oise, Miss à Becket spent a summer painting with the French landscapist. Hers was a quaint, original and striking personality that appealed to the painter, and in parting with the young American, Daubigny gave Miss à Becket one of his best landscapes, which she treasured in her collection. Her career was full of strange vicissitudes. Julian Hawthorne is said to have written her autobiography. In her latter days illness incapacitated her for work. She died last summer at St. Vincent's Hospital. Miss à Becket took much pride in the collection she was years in making, and which will now be offered at public and private sale. Her paintings are in some of New York's best known private collections, notably those of Messrs. E. O. Evans, Frederic Coudert and Mrs. Collis Huntington.

Genevieve Huntington, a niece of Daniel Huntington, is herself a portrait painter, and has recently finished a portrait of Mrs. J. Pierpont Morgan.

"The Venetian Blind," by Edmund C. Tarbell, and "The Port of Trouville," by Eugene Boudin, are recent acquisitions of the Worcester Art Museum.

Copies of the American Art News are on sale at Brentano's, 9 Union Square.

WITH THE DEALERS.

The exhibition of paintings by Hamilton Easter Field at the Clausen Galleries, No. 391 Fifth Avenue, closes to-day. The other exhibitions of works by George Inness, Jr., and Albert L. Groll, will remain until April 1. Next Monday a display of paintings by Gifford and Reynolds Beal will open in these same galleries, and will remain there for two weeks.

An opalescent marine, thoroughly charming, by Alexander Harrison, a characteristic Blommers, two children wading into the sea, and an old couple sitting in a field, by A. Arzt, have recently been hung in the Knoedler Galleries, No. 355 Fifth Avenue. The exhibition of mezzotints and choice water-colors continues in the lower gallery, and one of water-colors by Winslow Homer is contemplated for the near future at these galleries.

The household property of Mrs. Cassie L. Chadwick, assessed at \$25,000 and valued at three times that amount, is to be sold at the Knickerbocker Art Galleries early next month. It includes antique and modern paintings, among them a Ziem and an Inness, ivory carvings, old laces, furniture and carriages.

At the Ehrich Galleries, No. 8 West Thirty-third Street, an exhibition of early American portraits, including some unusual examples, is now being prepared, and will shortly open. Among the artists whose works will be represented are Gilbert Stuart, Rembrandt Peale, Thomas Sully, Waldo, Jewett, Copley, etc. Mr. Ehrich believes that these early American portraits, aside from their historical value, possess an artistic quality which has hardly been adequately appreciated by American collectors.

An exhibition of old English mezzotints opened this week at the Wunderlich Gallery, No. 220 Fifth Avenue, and will continue there for some time.

Fine specimens of ancient Babylonian and Persian potteries, Greek glass, intaglio rings, Babylonian seals and cylinders are now being shown at the Kelekian Gallery, No. 252 Fifth Avenue.

The Proctor East India House, No. 144 Fifth Avenue, now shows a full line of attractive English printed linens with colored flowers in small old-fashioned chintz designs, which hang in softer folds than the chintzes. They have also effective self-colored linens, with block print designs in yellow, lavender and an odd red. There are handsome cretonnes with rose designs in pink or yellow, and Dutch print curtains. The chairs used in foreign cathedrals with rush seats are shown with woodwork in a variety of shades. Soft Chinese wool rugs in browns and greens harmonize well with the chintzes and cretonnes for summer furnishings.

Thirteen important examples by George Inness, now on exhibition in the Robert Vose Company Galleries, No. 320 Boylston Street, Boston, opposite the Public Gardens, are attracting great attention.

Mr. Vose, whose knowledge of Inness' work has extended over many years, has been preparing this exhibition for the entire year. It shows Inness at his best and in his most characteristic phases. The display reveals the artist's versatility. The period best represented is that of the

"Gray, Lowery Day," his middle period. Where every canvas is seemingly inspired it is, indeed, difficult to differentiate, but important is the "New England Valley," of which the Boston Transcript's interesting criticism says: "In this we have the Inness attitude toward Nature. The glory of the visible universe is felt in all its grandeur and poetry, its beauty is sung in an impassioned poem." Grouped with this are the "Roman Campagna," "Near Leeds, N. Y.," "Montclair, N. J.," "North Conway," "Lake Como, Italy," and "The Palisades."

The exhibition will continue through this month and the early part of April.

Recently hung in the Blakeslee Galleries, No. 358 Fifth Avenue,



COROT
AT VILLE D'AVRAY.
One of the pictures to be sold in Waldorf-Astoria Ballroom at Mr. Edward Brandus' Sale

are the portrait of a Rabbi, by Govaert Flink, rich in tone and a strong piece of work, an excellent portrait of a man by Myten, "The Tribute Money" by Eckhout, and another fine portrait by Victoors, these latter two artists being of the Rembrandt period and strongly influenced by the great master, a charming Gainsborough, a soft English landscape, together with a portrait of Mrs. Siddons by Hoppner.

An exhibition of pictures by ten American painters opens to-day at the Montross Gallery, No. 372 Fifth Avenue, and will continue until April 13.

At Bonaventure's Galleries, No. 6 West Thirty-third Street, there is now on exhibition an interesting collection of books, illustrated by the principal artists and engravers of France of the 18th century, in which are included original editions of Voltaire's "Romans et Contes," with plates by

Marillier and Monnet, the famous Fermiers-Generaux edition of Lafontaine, illustrated by Eisen, Montesquieu's "Temple de Guide," with Le Mire's splendid engravings, after the design of Eisen. Large paper copies of Berquin's "Idylles" and "Romans," illustrated by Marillier; Voltaire's Pucelle d'Orléans, with the series of designs by Monseau and Lebarbier. Restif de la Bretonne's "Tableaux de la Vie," with plates by Freudeberg; Crebillon's works, with the Moreau illustrations; the Poullain gallery, engraved by Chaffard, and Damburn, Anacreon by Eisen; Boccaccio, with illustrations by Boucher, Cochin Gravelot and Eisen; Laborde's Choix de Chansons; Ovid's Metamorphoses, by Moreau; the Heptameron, with the Freudeberg and Dunker vignettes;

RECENT ART SALES.

The Edward Brandus collection of pictures, which is to be sold by Mr. James P. Silo in the ball-room of the Waldorf-Astoria on the evenings of March 29 and 30, will be placed on view at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue to-day, and will continue there until the days of the sale.

\$43,896 was realized at the first day's sale of drawings of the 18th century, of the Beurdeley collection in Paris. The highest price paid was \$4,800 for Fragonard's celebrated sepia "Le Verrou." His "La Revenue" brought \$4,000, a sanguine drawing "Gardens of the Villa D'Este," was bought by M. Decourcelle for \$2,520, and a water-color by the same artist was bought by Walter Gay for \$1,800. The attendance was but small, however, and there was little enthusiasm.

A total of \$127,000 was obtained at the sale of the Beurdeley collection of 18th century drawings, in Paris. The highest price paid was \$6,000 for "La Marchande de Mode," a water-color by Lavreince. A miniature painting by Hall brought \$5,600, and a study of heads in black sanguine, by Watteau, sold for \$5,500.

Recent prices paid for pictures in Paris are: For a marine attributed to Van de Velde, \$360; "La Diligence," attributed to Fragonard, \$250; a marine by Joseph Vernet, "Entry to the Port, a Morning Effect," \$156, and a drawing by Louis David, representing "Marie Louise and Her Two Ladies in Waiting," brought \$100; "Portrait of a Woman," by Renoir, sold for \$680; a country landscape, by Monet, \$580.

The sale of fine furniture, the stock of Messrs. Herter Brothers, was held last week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue. A total of \$7,611.50 was realized.

ART BOOK NOTES.

A fifth edition of Professor Banister Fletcher's "History of Architecture on the Comparative Methods," revised, enlarged and illustrated, has been imported by Charles Scribner's Sons. There are over 2,000 illustrations in the book, including photographs of the interiors and exteriors of buildings.

Messrs. Chapman & Hall, of London, will shortly publish the first book by Harry Furniss, the well-known illustrator and caricaturist. It is a novel entitled "Poverty Bay," and will be illustrated by the author.

"Etchings by Van Dyck," with an introduction by Professor Hans W. Singer, will soon be published by the London firm of Hodder and Stoughton.

Maud Cruttwell is busy on a work on Antonio Pollaiuolo, continuing her series on the Florentine artists, begun with her volume on Verrocchio, recently published by Messrs. Duckworth & Company.

The Oxford University Press will shortly publish the third volume of "Selected Drawings From Old Masters in the University Galleries, and in the Library at Christ Church, Oxford." These drawings are selected and described by Mr. Colvin, and include examples by Verrocchio, Leonardo, Filippino Lippi, Michelangelo, Raphael, Tintoretto, Durer, Rubens, Rembrandt, Claude, Watteau and others.

"Les Graces," by Boucher; La Fontaine's Tales, with the Fragonard plates; Dorat's "Baisers" and "Fables Nouvelles," and a variety of other well-known works of the same school.

There was a private view yesterday afternoon at the American Art Galleries of the King collection of early English and French portraits. This collection will be on view to the public from to-day until the date of sale, March 31, at the same galleries, No. 6 East Twenty-third Street.

Oriental rugs from the collection of H. E. Benguiat were sold last week at the American Art Galleries, No. 6 East Twenty-third Street. The total amount realized was \$37,872.50. The highest price paid was \$2,400 for a large Spanish Gothic rug, bought by Mr. R. Hurry. A Chinese rug of gold and silver figures brought \$2,150, and a Persian Portuguese rug of the 16th century was sold for \$2,000.

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Copies of "The American Art News" are now on sale at Brentano's, No. 6 Union Square, this city, and John Wanamaker's and E. C. Rahme's, 38 North Broad Street, Philadelphia, Pa.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Realizing that it is often inconvenient, if not impossible, for buyers and collectors to attend art auction sales in New York, or elsewhere, this office is prepared to execute orders for purchase at such sales, giving prospective buyers the benefit of expert knowledge and acquaintance with values. We are also prepared to execute orders for the purchase of pictures or art objects from studios or galleries at a reasonable commission.

It is with pleasure we announce that this journal is arranging a loan exhibition of 150 selected modern American pictures, to mark the opening of the new and beautiful Gibbs Memorial Art Museum in Charleston, S. C. We are prepared to arrange similar exhibitions for other places, and we would inform artists that we will be pleased to call upon them for examples for these exhibitions, and will take pleasure in promoting sales at the same.

From all indications, and from the announcements, the art season of the present year, in New York at least, will probably extend into May. Not in memory have there been so many important art auctions crowding one upon another in the latter days of the season. A week such as that which closes to-day and which brings an important sale, such as that of the Ehrich collection of old pictures, the exhibition of other important collections, like those of Mr. David H. King, Jr., and Mr. Edward M. Brandus, and the opening of the annual exhibitions of the Society of American Artists and of the Ten American Painters—to say nothing of several minor art displays—is indeed a notable one in the New York, and consequently in the American, art world. These exhibitions and sales will be followed next week by the sales of the King and Brandus pictures, and the opening of another exhibition of a most important collection of old and modern foreign pictures, to be followed the first week in April by a two nights' sale in Mendessohn Hall.

Another week has gone by without the promised statement from Professor Hermann V. Hilprecht of the Pennsylvania archeological department of the University of Pennsylvania, to the University trustees, in reply to Dr.

Peters' charges relative to the tablets claimed by Prof. Hilprecht to have come from a "temple library" at Nipur. Meanwhile it is announced that Prof. Hilprecht will sail for Constantinople early in April. If he so sails without some adequate explanation of Dr. Peters' charges, it would appear that Philadelphia has an art scandal on its hands of no mean proportions.

What has become of the Society of American Landscape Painters?

What has become of the Society of American Portrait Painters?

What has become of the American salon that Messrs. Partridge, Gutzon Borglum and others were to organize and hold this spring?

Three old paintings have recently been discovered in the Church of Santa Elisabetta, Perugia, Italy. These paintings of the 14th century were carefully removed, and beneath were found frescoes, twenty-seven in number, three of which are dated in the 13th century, while one is believed to be as early as the 12th, and represents the reconciliation of two soldiers before Saint Francis of Assisi.

An interesting article on the Whistler exhibition now being held in London, written by Bernhard Sicket, appears in the Burlington Magazine for this month. This magazine increases steadily in interest, and the illustrations in half-tone are extremely well done.

America had few more ardent and intelligent lovers or connoisseurs of the art of etching than the late Right Reverend Monsignor Doane, of Newark, N. J. Since earliest manhood, the distinguished brother of the Bishop of Albany had been a lover of black and white, expressed by means of wood or copper.

Monsignor Doane was the personal friend of Whistler, Sir Seymour Haden, Axel H. Haig, in short, all the foremost English and French etchers.

In his collection, which filled every available place in the Cathedral Rectory at Newark, are numerous Whistlers, Haden and Haigs, with autographic dedication from the etchers to Monsignor Doane. A year ago this spring the collection was exhibited in the art gallery of the Free Library of Newark, and attracted visitors from all parts. Monsignor Doane died last January and, by provision of his will, the collection is to be sold and the proceeds devoted to charity. The sale will probably take place some time this April in the American Art Gallery. The trustees of the estate are now arranging for the final disposition of the treasures. Mr. Keppel, under whose direction the catalogue was made for the exhibit last spring, is arranging for the sale of the collection, which he considers one of the choicest and most valuable ever brought under the hammer in this country. It includes etchings, dry points, drawings, engravings, mezzotints, and lithographs. Not the least interesting are prints from Whistler's destroyed plates.

The Society of American Sculptors sent out invitations for Thursday, yesterday and to-day, to view a marble reproduction of the Venus de Medici, and two antique statuettes at the club-rooms, from 4 to 6 P.M.

PARIS ART NOTES.

The Minister of Public Instruction has decided to hold an annual exhibition of the works of art purchased or ordered by the State.

The newly appointed under-Secretary of State for the Fine Arts, M. Du-jardin-Beaumetz, has decided to reserve three rooms in the Grand Palais for retrospective exhibitions. The first of these will be a display of the drawings of Daniel Vierge.

Two important resolutions concerning art have been adopted by the Société des Amis du Luxembourg. The first is the establishment of an office to determine the authenticity of works of art. The second, which it is intended to present shortly to the French Parliament, is that artists shall receive a certain per cent. on all their works offered at public sales. This will probably encounter much opposition from collectors and dealers.

M. Panisse, the antiquarian, is showing in his rooms a painting recently purchased in Spain from an old Castilian palace, probably the portrait of a Spanish infanta or the daughter of some great lord, and believed to be by Velasquez.

M. Roll has recently completed a large decoration for the Hotel de Ville, the subject of which is "The Joys of Life." It is a strong and effective work.

At the request of several auctioneers, a commissioner of police recently visited the salesrooms of the Hotel Drouot, and seized several "faked" pictures bearing the signatures of Boudin, Corot, Coubert, Harpignies and Jonckind.

The monument to Gerome to be erected in the Jardin de l'Infante, will be placed there entirely at the expense of the family. His son-in-law, M. Aimé Morot, is now working on this monument, which is to be a group representing the artist busy on his statue "The Gladiator," in working costume with long gray blouse.

M. Morot is also busy on a portrait of Hebert, which he hopes to finish for the salon. He was chosen to paint this portrait by Hebert himself, whose only existing portrait is that painted by himself for the Uffizzi Gallery in Florence.

Maurice Bompard, who has for thirteen years delighted in painting modern Venice, has recently completed a large canvas, which will soon be exhibited. It represents "The Entrance to the Grand Canal near La Salute," painted in gray tones. The atmosphere and fluidity of the water are finely done. A view of the School of San Rocco is also full of luminosity and truth, the gray waters of the canal seeming to glide slowly along at the foot of the walls of the sumptuous old palace. One of the apartments of this artist's charming home is entirely fitted up in the style of a Venetian room of the 18th century; from the mural decoration and furniture down to the smallest ornament, all is perfectly in keeping.

Much sympathy is felt in Parisian art circles over the suicide of M. Lannoy, the well-known expert and art dealer. The cause for his unfortunate deed is believed to have been the recent verdict of the courts, that a picture which he believed an authentic Rembrandt was not genuine. Baron

De Vaux purchased the painting on his recommendation, but doubts having been cast on its authenticity, refused to pay for it, and appealed to the courts. They summoned four other experts, who were unanimous in declaring that the work was not by Rembrandt. Two days after, M. Lannoy committed suicide.

A picture of St. Francis, attributed to Greco, was this week removed from the Louvre by order of the Secretary of Fine Arts, experts having decided that the work is but a copy. This has excited much comment and it is declared that the Louvre is being constantly victimized, and public funds squandered on objects of insignificant value. The picture in question, however, was presented to the museum in good faith, by a collector.

An exhibition of paintings by French and American artists, held by the American Art Association of Paris, at its rooms, 74 Rue Notre Dame des Champs, closes to-day. The president of the art committee is Abbott Graves of Boston. There were sixty-six works shown, of which twenty-five are by French artists. Among the American exhibitors are George C. Aid, Paul W. Bartlett, Victor Brenner, Alexander Harrison, George H. Leonard, and M. Young.

Jules Claretie is responsible for the statement that, in his early days, during his struggles to obtain recognition, Carolus Duran, or as he was then known, Charles Durand, became so discouraged that he was on the point of emigrating, and had actually taken passage for Algeria, giving his profession as that of a mason, when a friend fortunately interfered, and, lending him enough money to rent a tiny studio in Paris, enabled him to remain. Even then success was slow in coming to him, and he often went without dinner five times a week, while a penny roll constituted his mid-day meal, as he now recalls with pride. Although he was too poor to compete for the Medici prize, he won a scholarship in his native town of Lille, which gave him \$35 a month for four years, to be spent in Rome.

The jury for the next salon of the Society of French Artists will be composed of MM. Jules Lefebvre, president; Rochegrosse, Gabriel Ferrie, E. Adam, Jean Paul Laurens, Cormon, Maillart, Barillot, Marcel Baschet, Aimé Morot, Vayson, Petitjeanne, Zwiller, Glaize, Saint Pierre, A. Demont, Gosselin, Duffand, Quost, Bottaigny and Bergeret.

There was an informal talk with stereopticon views by George Julian Zolnay, Esq., president of the Artists Guild of St. Louis, and superintendent of sculpture of the art department at the St. Louis Exposition, on Sunday evening, March 19, at 8.30 o'clock, at the National Arts Club.

Mrs. Frances M. Robertson, one of the best known connoisseurs and art critics in Indiana, and who annually manages European tours for limited numbers, is now delivering a series of illustrated lectures on Italian art in Indianapolis, under the auspices of the Daughters of the American Revolution. The lectures are given in the various drawing-rooms of the members of this chapter of the D. A. R. and are proving one of the features of the Lenten season. Mrs. Robertson is a resident of Ft. Wayne, which has an art school and a very pronounced art atmosphere.

CHICAGO ART ECHOES.

The most attractive exhibit of the week is the group of twenty-four oils showing American country children, by Adam Emory Albright. Mr. Albright is demonstrating that he stands alone in this field, both in technique and popularity. He is being acclaimed the James Whitcomb Riley of the brush by loyal admirers, and his message seems to be as human, as sympathetic and as true as that of Riley. Every canvas breathes the sweet perfume of the country and the care-free, buoyant, happy heart of the rural lad and lassie. Each picture is pitched in a high key with warm brilliant tones, and is distinctive, depicting some hugely expressive moment in every child's life. Though they are free and sketchy in manner, they show moments of keen observation.

The field seems to be a new one for artists, but the American country lad could never have a more sympathetic interpreter. Albright paints from life out in the open, and he infuses a spirit of boundless unconscious freedom wholly absent in the work of artists who have adopted European models for their child studies. Albright began with a portable studio in Edison Park, near Chicago, a few seasons ago, where he made his first studies of rural children, but he has since enlarged the field of his observations, and the present exhibit contains many examples of Yankee boys and girls in their native environment.

An especially interesting and fascinating example is the painting called "Along the Shore," showing a boy and girl casting a net at Annisquam, on the New England coast. This is one if not the most charming picture in the group. There are several pictures of day-dreaming lads, stretched close to mother earth, that have a note of humor as well as poetry in their truth to boyish moods. "After the Rain" shows a boy wading in a pool in the roadway with the delight that only a barefooted lad can know. "On the Warpath" is another suggestive and happy idea, showing two lads with bows and arrows watching for an imaginary foe.

On the whole the group is cheerful and instructive, as well as showing examples that are a distinct improvement in technique on Albright's former work.

A new arrival in a local gallery this week is a Dalla Noce, showing an Empire interior with a girl at a spinet. Another canvas by Gerard is a delightful one, showing a hay gleaner at sunset.

On view this week at another gallery is a Dutch exhibit. There are three portraits by Willy Martens, a study by Israels, a fanciful portrait by Simon Maris, two Weissenbruch landscapes, and a Blommers interior. There is also a characteristic Pieters, showing a shore scene with a man and a horse crossing the sands.

The present exhibit of etchings here by Whistler, Haden and Pennell will be followed by a collection of rare mezzotints.

The Charles H. Woodbury collection of twenty-six canvases at a local gallery is attracting more than passing attention. Lovers of the sea in all its majesty off the Maine coast are enthusiastic over "Ogunquit," a picture that is profound and realistic in its broad aspect of the ocean. "Smoke of a Steamer" is another of this exhibit

which has popular qualities. "Morning After the Storm," "From the Cliff" and "Nor'easter at Sea," are fine and dramatic examples of this artist's impressionism. "Coral Island" is warmer, more subdued and pictorial. Woodbury's epics seem to be above the heads of the average, and even critics are finding fault with his too-imaginative art. But he grows steadily in power and simplicity. This exhibit closes this week.

It is interesting to note that Caroline Nettleton Thurber has a commission

Four fine examples of modern French sculpture have been presented by the city of Paris and the French Government to the St. Louis School and Museum of Fine Arts, which will occupy the permanent Fine Arts Building of the recent exposition. They are: "Diana, the Huntress," and "Écho," by Georges Bareaux; "Fleeting Love," by E. Dame, and "The Bread Carrier," by J. Coutan. Eighteen fine examples of American sculpture have also been presented, and permission given to reproduce French's equestrian statues of Washington and General



THE MARQUISE DE JAFFRAY
By Madame Vigée LeBrun

One of the David H. King, Jr. Collection to be sold at Mendelssohn Hall, Friday evening, March 31.

from Charles Searles of Evanston to paint the portrait of his young son. Mrs. Thurber is at work in Magda Heuermann's studio while the latter is absent in Florida. This young woman, who comes from Bristol, R. I., has many notable portraits to her credit, among them one of General Nelson Miles, exhibited here two seasons ago. She has also received a commission to paint the portrait of Norman Parker, son of Senator Parker.

The annual exhibition of the Chicago Architectural Club opens March 30 at the Art Institute. An exhibition of competitive drawings was held in the club rooms in the Dexter Building last Monday evening.

In the arts and crafts room in the Woman's Temple, a collection of the works of Carl Olaf Lindin is being shown this week. There is much refinement and imagination in this painter's art, with an especial striving after tonal effects.

Hooker, Donohue's "Young Sophocles," "The Puritan," by Augustus St. Gaudens; "The Horses of Diomed," by Gutzon Borglum, and "The Stone Age," by John J. Boyle.

Philip Martiny's statue of President McKinley is being cast in bronze, and will be placed at Springfield, Ohio, next month.

Of the twenty-eight figures for the new Hall of Records, for which Mr. Martiny received the commission last year, all are finished except two, which he is now working on. These last are Equity and Justice, and are intended for the Centre Street entrance of the building. All the figures are being cut in granite at Hollowell, Mass. They will be placed in position sometime this spring.

A lecture on Korean architecture and costumes was given at the National Arts Club last Wednesday evening, by Baron Ernest von Hesse-Wartegg, the well-known traveler and author.

ART NOTES FROM BALTIMORE.

The portrait class which has been formed in Baltimore this season, meets at the Maryland Institute, which since the fire last February has made its home in the former Fifth Regiment Armory. The class is held five days in the week, Mr. Anshutz of the Philadelphia Academy of Fine Arts coming every Monday to criticize the work.

Baltimoreans are much interested in the erection of a monument to Cecilius Calvert, the second Lord Baltimore. The monument will cost about ten thousand dollars and is to be the work of Alfred Weinert, of New York, who was awarded the privilege of designing it, after a competitive contest. It will be eighteen feet high, arrayed in the cavalier costume of that period, with plumed hat, the features aristocratic and strong. The statue will probably be placed on Mt. Royal Avenue, near Druid Hill Park gate. The committee consists of Messrs. de Courcy Thom, William Bowly Wilson, George N. Mackenzie, Robert Burton, Bennett Bernard Browne, Edward Ferguson, William Mozart Hayden, Thomas Marsh Smith, McHenry Howard, William Whitridge, Rev. Elias Henry Johnson, and General Joseph H. Brent.

One of the best women artists here is Miss Florence Mackubin, whose pictures and miniatures are well known in New York, England, Boston, Washington, and in the West. Last spring Miss Mackubin spent much time in St. Louis, where she painted a number of miniatures. Her work at the St. Louis Exposition received much favorable notice, her portrait of Cardinal Gibbons, in the Maryland Building, and that of Queen Henrietta Maria (from the State House in Annapolis, loaned by Governor Warfield), being much admired. The portrait is copied by Miss Mackubin from the famous Van Dyke which hangs in Warwick Castle, England. While engaged in painting this picture Miss Mackubin stayed in the neighborhood of the Castle and was the recipient of many hospitalities from the Earl and Countess of Warwick, who took much interest in the progress of her work. Miss Mackubin while in England painted a miniature of the Countess of Warwick, staying in the Castle while doing it. By permission of the Countess this miniature was brought to America and exhibited in New York with a miniature of the Machioness of Bath.

Mrs. L. W. Neilson Ford has her studio in her house this winter, at 1134 Cathedral Street. She has chosen water-color as her medium for work, doing life-sized portrait heads and miniatures. Mrs. Ford studied for a summer in England under Fred. Jackson, one of England's foremost water-color exponents of the new school, the following winter at the Carlo Rosa Academy in Paris, and with Lippisch in Berlin. While there her pictures were hung at the Kunstler Verein, and at the Art Gallery of Schuler "Unter den Linden." A lengthy and favorable criticism was given them by Herr Prof. Pietch, whose opinion makes or mars an artist's success in Berlin. Mrs. Ford is also an exhibitor at the New York Water-Color Club, the American Water-Color Society in New York, the Philadelphia Water-Color Club, and the Art Club in Philadelphia, and this past winter with the Society of Western Artists, who exhibit their collection in a number of western cities.

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EXHIBITIONS NOW ON.

The annual black and white exhibition of the Salmagundi Club opened with a press view March 15. This exhibition is open to the public through to-day. There are 103 pictures, a few of which are not in competition for the purchase prize of \$200. Certain pictures of this display cannot, strictly speaking, be classed as black and white. They are either paintings with several colors introduced, as for instance "Clear the Road," a spirited little work by William J. Hays, or are paintings in brown tones. "The Passing Storm," by G. J. Stengel, is effective in sepia tints. "The Uncertain Glory of an April Day," by Wedworth Wadsworth, is soft and tender, and there are six droll skits by Hy. Mayer: "Wagner in Japan," and "When the Scotch Dialect Strikes Japan," are especially absurd. "A Glimpse of Holland," by Walter C. Hartson. "Autumnal Skies," in warm brown by Frank Russell Green. "November," by J. Redding Kelly. "Spirit of the Brook," a fine nude figure by Warren B. Davis, and "Evening Hour," by F. De Haven, are very noticeable. "Early Spring," by Glenn Newell, is one of the pictures which many agree is not a black and white. It is a charming picture of sheep coming down a road, and also artistically and unusually framed. Charles Warren Eaton has eight interesting monotypes.

The exhibition of the works of Walter Shirlaw, N. A., which opened at the Pratt Institute Art Gallery March 14, will continue to April 1. Mr. Shirlaw was born in Scotland, studied in Munich, Paris, England and Italy, and was one of the founders and first president of the Society of American Artists. He is a member of the National Academy of Design, Society of Mural Painters, American Water-Color Society, and New York Etching Club, and is represented in the Buffalo Gallery, Art Institute of Chicago, Indianapolis Art Association, Northampton Museum, Century Club, Lotos Club, and Library of Congress at Washington. Medals have been awarded him at Munich, Paris, Philadelphia Centennial, Atlanta, Buffalo, Chicago and St. Louis for mural decoration, portraiture, landscape, book illustration and etchings. His work shows vigorous draughtsmanship, good color harmony, fine sense of values, and a dignified and individual, as well as sincere interpretation of nature.

The fifth annual exhibition of the Paint and Clay Club of New Haven, Conn., will open April 27 and continue until May 18. Monday and Tuesday, April 17 and 18, are the days appointed for the reception of exhibits. Original works in oil and water-color, sculpture, stained glass, miniatures, engravings, and drawings in black and white, approved by the jury of admission will be accepted for this exhibition. All works intended for it must be delivered at the Y. M. C. A. building, 152 Temple Street, on the reception days, between the hours of 9 A.M. and 5 P.M. Work from artists not resident in New Haven may be sent to the Paint and Clay Club, Y. M. C. A. building.

The exhibition of mezzotints now open in the print galleries of the New York Public Library, Lenox Library Building, is drawn entirely from the private collection of Mr. J. Pierpont Morgan. It is devoted mainly to the glorious period of British mezzotinting (about the second half of the 18th cen-

tury), but includes also work as late as that of Samuel Cousins. All the noted engravers are well represented: McArdell, Green, Dean, Doughty, Dunkarton, James and Thomas Watson, J. R. Smith, John Jones, John Young and others. An exhibition of this kind is interesting to the lover of prints, of fine impressions, of unusual states not catalogued by J. Chaloner Smith in his authoritative work. As remarkable reproductions of notable paintings, these engravings mirror the achievement and tendencies of a period of British art which boasted such men as Sir Joshua Reynolds, John Hoppner, George Romney, Thomas Gainsborough, Sir Thomas Lawrence and our own Sir Benjamin West, P. R. A. As portraits, which they all practically are, they form interesting and valuable records of individuals and of national types. The interest of costume is obvious, while pose and manner throw further light on fashions and fads of the time. Child life, too, is attractively illustrated. Lady Anne Dawson as Diana, Lady Hamilton as a Bacchante, Phoebe Hoppner as a flower girl, little Miss Palmer as a strawberry girl, Miss Meyer as Hebe, Lady Beauchamp Procter adorning a figure of Hymen, are among the works shown, and the actresses, Mrs. Abingdon, Anne Brown and Anne Elliott, in character. Among the portraits are also those of James Boswell, Sir Joshua Reynolds, Warren Hastings, Admiral Keppel, Samuel Johnson, David Garrick, J. P. Curran and Abraham Hume.

The labels accompanying the prints not only give the usual facts regarding painter and engraver, title and impression, but frequently some information regarding the subject of the picture.

Attention is called also to the fact that illustrated works on the history and technique of mezzotinting can be consulted in the print room on the floor below the exhibition galleries.

The exhibition is free to the public.

An exhibition of fifty-two paintings by fifty American artists, of New York City and vicinity, opened with a private view at the Free Public Library, Newark, N. J., last Saturday evening.

The Art Workers' Club is preparing an exhibition of representative American paintings, to be given at the University Settlement, 184 Eldredge Street. The object of the exhibition is to give the people of the lower East Side an opportunity to enjoy and appreciate good examples of American art. Such men as Charles Hawthorne, Edwin H. Blashfield, Louis Mora, Frank DuMond, Wm. M. Chase, Jean McLean and others of our best painters, will be represented. Two pictures painted by Robert Blum will be loaned by Bishop Potter. The first exhibition of this kind was given by the Art Workers' Club for the settlement last year. That it was the most thoroughly appreciated exhibition of the season was proved by the fact that it was visited by thirty thousand people. Fully fifty thousand are expected this year, as the people have for months been sending requests for an exhibition. It will be held in the Settlement assembly rooms, and will be open from April 19 to May 3.

The collection of old and modern pictures, owned by Mr. Edward Brandus, which is placed on exhibition to-day at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, where it will remain until its disposal at auction by Mr. James P. Silo, in the Waldorf-Astoria ballroom, on Wednesday and Thursday evenings, March 29 and

30, is one of those arrays of pictures which evidence not only taste, discernment and refinement, but also expert knowledge of schools and periods. The collection, as a whole, is one of the most charmingly decorative ones of the winter and not a face looks down from the many canvases that is not patrician and agreeable to look upon. Mr. Brandus, whose taste and judgment, especially in the securing and selection of examples of the modern French, and the early Spanish, Dutch, Flemish and French painters, as is well known, has been proven many times in the past few years in New York, has in the present display assembled a really notable collection of pictures, and the visitor will come away with a feeling of regret that they are to be scattered. The clou of the collection is one of the most, if not the most, important Millet ever imported here. It is known as the "Seated Spinner," and comes from the Alexander Young sale in London, through M. Montaignac of Paris. Fine as is this example of the painter of the "poetry of toil," it is almost rivaled in importance by a remarkable portrait of the Princess Isabelle Claire, wife of the Archduke Albert of Austria, by Coello, the Spanish painter of beautiful women, brocades, embroideries, laces and ruffs, from the collection of the late Queen Isabella, and a portrait by the great Rubens, of his favorite subject, his smiling, placid-placed, contented and much loved wife, Isabella Brant.

These three unusual works are surrounded by excellent examples. Among those of the old painters, of Drouais, Van Loo, Pourbus, Rigaud, Lely, Mignard, Le Brun, Mierevelt, Zuccharo, Santerre, Tourniers, and Largilliere, and among the moderns by equally important and characteristic examples of Schreyer, Rousseau, Van Marcke, Troyon, Meissonier, Gerome, Ziem, Henner, Dupré, Diaz, Daubigny, Cazin, Corot, and Bouguereau. To those collectors and art lovers who are lacking in examples of any of these old or modern painters, this sale affords an exceptional opportunity.

The collection of paintings by Boston artists has been hung on the main floor of the National Arts Clubhouse, where it will remain until the close of the water-color exhibition at the same address.

The Plastic Club of Philadelphia will hold its annual black and white exhibition beginning to-day and continuing until April 8.

Some thirty-four paintings by well-known American artists are now on exhibition in the gallery of the New York Co-operative Society. These have been, on the whole, well selected, and make an attractive display. Especially interesting is a strong low-keyed coast scene in soft grays, "The Sea," by Gutzon Borglum, who is better known as a sculptor, and two rich colored and feeling landscapes by George A. Traver.

The paintings by Alfred Sisley now on view at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, include seventeen examples thoroughly characteristic of the artist. Noticeable among them are a view of the Serpentine, London, "Inundated Prairie," "Old Chimneys at Veneux," and a street of the same town. They are full of color, and bright in tone for the most part.

PHILADELPHIA ART NEWS.

The annual black and white exhibition of the Plastic Club opened with a private view and reception on March 24, and will remain open daily through April 8.

A unique and interesting settlement of craft-workers in Philadelphia, is that of the four young women who are living together at "The Sign of the Green Door," an old house at the corner of Eleventh and Locust Streets, which they have adapted to their needs. These young women, who are Elma Hereter Schick, Eleanor P. Stewardson, Margaret A. Neall and Elizabeth Pitfield, are students of the Drexel Institute, and are followers and pupils of Denman Ross of Boston. They are doing some beautiful and artistic work, which they both design and execute, including leaded glass, hand-made rugs, tooled leather, beaten coppers and brasses, and hand-made furniture. Next September they will open a little shop under their studios, where all kinds of artistic things of this character will be put on sale and will fill a want in this large city where no place of exactly this character exists.

W. T. Richards has been awarded the gold medal at the Art Club Water-Color exhibition which opened to the public March 20, for a landscape called "The Shore of Conanicut Island."

This water-color exhibition holds a unique and interesting place in the Pennsylvania art world, and the pictures this year form probably the best collection they have ever had. Everett Shinn is well represented by two little Paris sketches called "The Frozen Seine" and "The Empty Street." Mary Cassatt has "The Caress," which is in her best manner; another, "In the Garden," is not so successful, and the color is less agreeable. Amy Otis has two charming portrait drawings of Miss Edith Rose and Miss Stephens. Colin Campbell Cooper has an interesting view of "Lower Broadway," in which he combines poetry and realism. The Dutch pictures which Louise Wood shows are essentially well drawn and strong. Other well-known exhibitors are Susan H. Bradley, Hubert Vos, Albert Jean Adolphe, Thomas B. Craig, E. Taylor Snow, Winslow Homer, Childre Hassam, Charlotte Harding, Charles Warren Eaton, Hopkinson Smith, Hugh H. Breckenridge and Percy Moran.

At the Philadelphia Sketch Club an exhibition of water-colors by F. F. English will open April 1.

The Fairmount Park Art Association, probably the oldest existing organization in this country, having for its object the adornment and development along artistic lines of the parks and public places of American cities, has just completed its thirty-third annual report. A statue of Anthony J. Drexel, the first president of the society, the work of the American sculptor Ezekiel, now residing in Rome, has been presented to the city, and will be erected on Lansdowne Drive, near Belmont Avenue. The expense is to be borne by Mr. Drexel's former partner, John H. Harjes, of Paris. The statue of bronze is finished, as are the foundations, including a massive granite base. The ceremonies of presenting it to the city will probably take place next month.

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